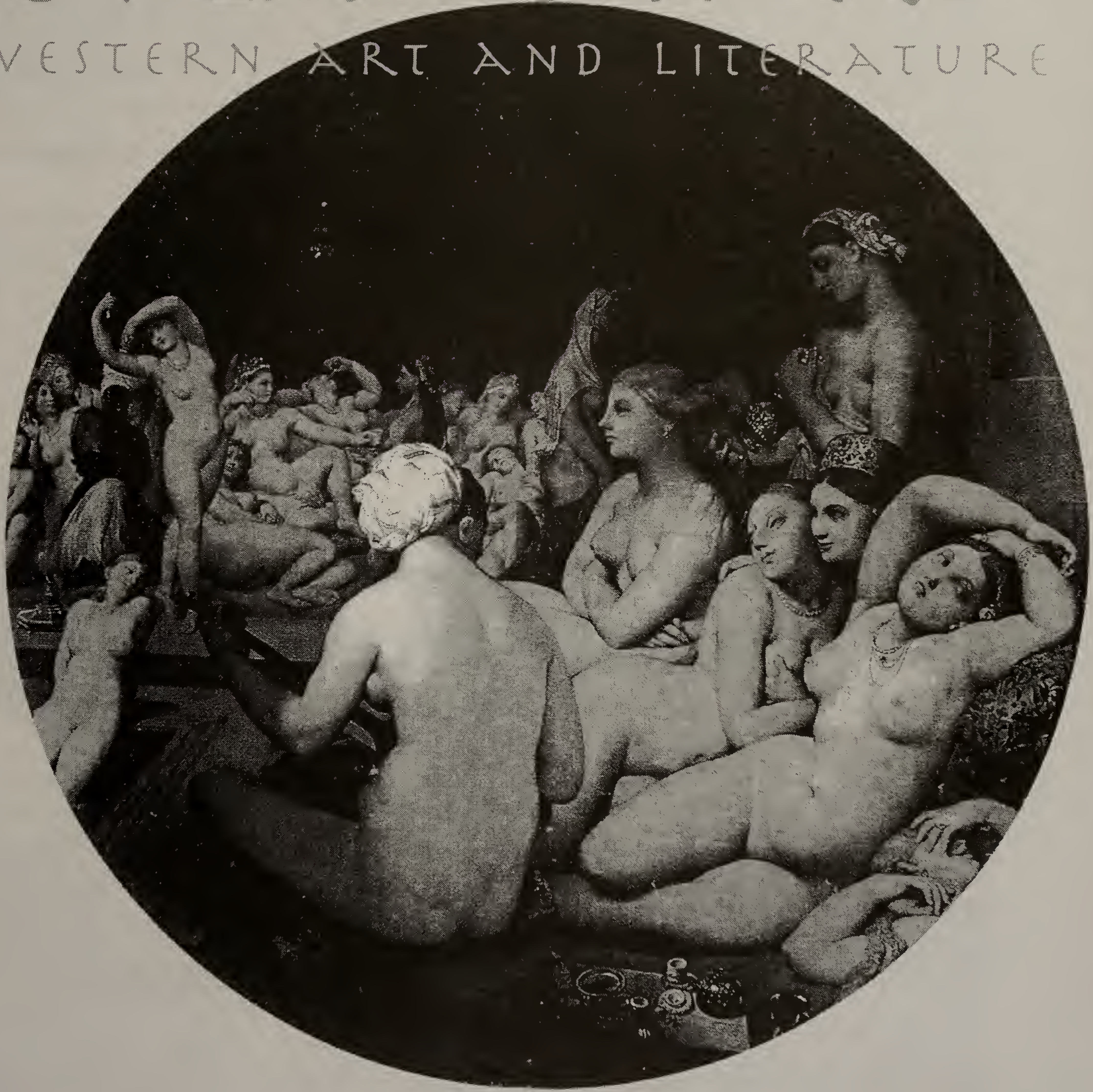
HUMANITIES WEST

presents

BEHIND THE VEIL:
THE ISLAMIC WORLD
N WESTERN ART AND LITERATURE



PRIL 28 AND 29, 2000   HERBST THEATRE, SAN FRANCISCO

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BEHIND THE VEIL

WALTER B. DENNY, (Professor of Art History, University of Massachusetts, Amherst), Moderator

BEHIND THE VEIL

Friday, April 28, 2000, 8:00 PM – 10:15 PM

8:00 PM *Lecture* **IMAGINING THE EAST: THE WORLD BEHIND THE VEIL**
ALEV LYTLE CROUTIER (Novelist and Independent Film Producer)

Europeans of the 19th century imagined the Islamic East as an erotic paradise where, in the seclusion of the harem, every male fantasy was attainable and men could free themselves from the sexual repressions of Christian culture. Some of Europe's greatest painters and novelists traveled to the East, to return with lush firsthand imagery. Others who stayed home nonetheless managed to fill museums with vivid wishful fantasies of dancing girls and odalisques, so that the voyeuristic might experience the dangerous attraction of the Orient at a safe distance. The real harem contrasts with its fantasized portrayals by such artists as Delacroix, Gérôme, Gautier and Flaubert; and in the Istanbul novels *Aziyade* and *The Disenchanted* by Pierre Loti, perhaps the greatest literary hoaxes of all time.

9:15 PM *Performance* **SUSAN LANE STOKES**, soprano; **PHILIP SKINNER**, bass-baritone;
KATHRYN CATHCART, piano

Shéhérazade Maurice Ravel (text: Tristan Klingsor); Susan Stokes, soprano

Six Poemes Arabe Louis Auber (text: Franz Touissaint)
Susan Stokes, soprano
Philip Skinner, bass-baritone

'Ach, ich, liebte' from *Die Entfurung aus dem Serail* Mozart
Konstanze's Aria from Act I
Susan Stokes

'Sorgete' from *Maometto Secondo* Rossini
Maometto's Aria from Act I

'Bella Italia' from *Il turco in Italia* Rossini
Susan Stokes/Philip Skinner

THE ISLAMIC WORLD IN WESTERN ART AND LITERATURE

Saturday, April 29, 2000, 10:00 AM – 4:00 PM

10:00 AM *Lecture* **THE ISLAMIC WORLD AND THE ART OF EUROPE**
WALTER B. DENNY (University of Massachusetts, Amherst)

As early as the 11th century, European craftsmen were copying the dazzling techniques of Islamic artisans in arms and armor, inlays, metalwork, enameled glass, textiles, carpets, and ceramics. By the 15th century, imagery from the Islamic world—its costumes, architecture and carpets in particular—had emerged as a major theme for Renaissance painters such as Bellini, Titian and Tintoretto, and later in the masterpieces of Baroque artists Rembrandt and Reubens. The playful and erotic Rococo style emerged just as the military threat from Islam was receding, and French "Turquerie" or the "alla turca" forms of Meissen porcelain. Thus, European Orientalist art is a mirror of Western cultural attitudes towards the Islamic world, sometimes honest and respectful, but often condescending and perverse.

11:10 AM *Lecture* **19TH CENTURY CAIRO: THE ARTISTIC VISION**
CAROLINE WILLIAMS (Historian and author, Virginia)

During the 19th century, European artists flocked to Egypt to record with pencil and paint the magnificent architecture and the exotic people of a newly accessible country and culture. Viewed collectively, their work provides evidence of varying Orientalist points of view, moving at the beginning of the century from portraying "the reality" of a new encounter to an obvious fantasy at the end of the century. David Roberts, the first professional artist to paint in Egypt, definitely intended to document and record. John Frederick Lewis, also British, lived in Cairo for 10 years, but his paintings were done after he left Egypt: in them he adds anecdote to reality. Jean-Leon Gérôme, a Frenchman, painted cultural interpretations for a new market of patrons. The subjects that Gérôme and Ludwig Deutsch, one his many students, painted, had less and less to do with the reality they saw in Cairo. They were fantasies created for an eager public.

12:00 – 1:30 PM **BREAK FOR LUNCH**

1:30 PM *Performance* **TURKESTAN MEETS TIN PAN ALLEY**
SUSAN LANE STOKES, soprano; **PHILIP SKINNER**, bass/baritone;
KATHRYN CATHCART, accompanist.

In My Harem (1911) Irving Berlin
Bo-La-Bo (1923) George Fairman
Cairo (1919) Harold Weeks and Arthur Freed
Suez Ferdie Grofe, Peter de Rose and Will Pancoast
The Sheik of Araby (1921) Ted Snyder, Harry B. Smith and Francis Wheeler
The Sheik of Avenue B (1922) Kalmar, Ruby, Friend and Downing
Dardanella (1919) Felix Bernard, Johnny Black and Fred Fisher
Won't You Give that Harem to Me? (1919) Abner Silver, Lex Gerber
The Desert Song (1926) Sigmund Romberg, Otto Harbach and Oscar Hammerstein II.
The Riff Song (1926) Sigmund Romberg, Otto Harbach and Oscar Hammerstein II.

2:00 PM *Lecture* **AMERICAN REALIST PAINTERS IN THE NEAR EAST**
GERALD M. ACKERMAN (Professor of Art Emeritus, Pomona College)

From well before the Civil War up to World War I, an ever increasing number of American painters visited the Islamic world in search of excitement, adventure and new sources of artistic inspiration. Sargent, Remington, Church and Ryder were lesser figures among this hardy group. Professor Ackerman focuses on realist artists Frederick Bridgman and Edwin Lord Weeks, who devoted their careers to visiting and painting the Middle East. He demonstrates that the artists' paintings reveal great and subtle differences in their individual attitudes and reactions to the Orient as they convey the excitement of traveling to distant Ottoman territories in the 19th century.

3:00 PM *Lecture* **ORIENTALISM IN WESTERN ARCHITECTURE**
ZEYNEP ÇELIK (Architectural Historian, New Jersey Institute of Technology)

European and American architects, when incorporating Islamic themes into their work, attempted objective evaluations of Islamic designs or highly exoticized and romanticized them. Islamic buildings at late 19th century international exhibitions influenced the work of serious architects like Frank Lloyd Wright and Louis Sullivan, and inspired the Orientalist phantasmagoria that can be seen in a variety of public buildings. More recently, North African Medinas exercised a strong appeal for modernist architect Le Corbusier. An analysis of Jean Nouvel's dazzling new Paris monument, the "Institut du Monde Arabe" demonstrates how distorted images of the Islamic world still persist in today's seemingly enlightened cultural climate.

3:45 PM *Commentary* **WALTER B. DENNY**, Moderator

SHÉHÉRAZADE

Music by Maurice Ravel
Poetry by Tristan Klingsor

1. **Asia**
Asia, Asia, Asia,
Ancient wonderland of nursery tales,
Where imagination sleeps like an empress
In her forest all filled with mystery.
Asia,
I would like to depart on the schooner
That is rocking this evening in the harbor,
Mysterious and solitary,
And that finally unfurls its violet sails
Like a huge night bird in the golden sky.
I would like to depart for isles of flowers
While listening to the song of the perverse sea
With its ancient bewitching rhythm.
I would like to see Damascus and the cities of Persia
With their light minarets in the air.
I would like to see beautiful silk turbans
On black faces with gleaming teeth;
I would like to see eyes dark with love
And their pupils shining with joy
Set in skins yellow as oranges;
I would like to see velvet clothing
And garments with long fringes.
I would like to see calumets in mouths
Completely encircled with white beards;
I would like to see ruthless merchants with shifty eyes,
And cadis and viziers
Who merely by moving their bent finger
Grant life or death according to their whim.
I would like to see Persia, and India, and then China,
The paunchy mandarins beneath parasols,
And the princesses with delicate hands,
And the scholars arguing
About poetry and beauty;
I would like to linger in an enchanted palace
And, like a foreign traveler,
Contemplate at leisure landscapes painted
On fabrics in pine frames
With a figure in the middle of an orchard;
I would like to see assassins smiling
As they watch the executioner cut through
    an innocent man's neck
With his big Oriental scimitar.
I would like to see paupers and queens;
I would like to see roses and blood;
I would like to see people dying of love
    or else of hatred.
And then return later on
To relate my adventure to connoisseurs of dreams,
Like Sinbad raising my old Arabic cup
To my lips from time to time
To interrupt my tale artfully . . .

2. **The Magic Flute**
The shade is pleasant and my master
    is asleep,
Wearing a conical silken cap,
His long yellow nose buried in his white beard
But I, I am still awake
And I listen
To a flute song outside expressing
Sadness and joy in turn.
A melody languid and frivolous in turn
Which my dearly beloved plays,
And when I approach the casement
I feel as if each note flies away
From the flute to my cheek
Like a mysterious kiss.

3. **The Unresponsive One**
Your eyes are gentle like a girl's,
Young stranger,
And the delicate curve
Of your beautiful face shadowed with down
Has a line that is even more seductive.
Your lips sing on my doorstep
An unknown, charming language
Like music off-pitch.
Come in!
And let my wine refresh you…
But no, you walk by
And from my threshold I see you move away
Addressing a final graceful gesture to me,
Your hips slightly bent
By your feminine, languid gait . . .

SIX ARABIAN POEMS

Music by Louis Aubert
Poetry by Franz Toussaint
From "Jardin des Caresses"

1. **The Mirage**
I was sleeping, and I had a dream.
I dreamt that an extended caravan
was crossing the desert,
where I guided it.
And that a fabulous mirage surged up
in front of us.
And that this mirage was you
with the lakes of your eyes
and the orchards of your body.
And that you rushed towards me,
and my desperate companions
lay down to die.
I had just said your name
in order to begin again this dream...
Alas! one never sees twice the same mirage!

2. **The Vanquished**
I only want to bruise you with caresses,
and I desire none of them.
I only want to hear the sea in your cupped hands,
then to place your hands on my eyes,
like the night.
I only want to revel in memories,
by looking in your eyes.
I only want to hear your voice, that will remind me
of the voices of the women of my country.
I only want to caress your body of memories
and regrets.
And if I kiss your lips, their nectar will be
very bitter to me.
But I have kissed your lips, and their nectar
intoxicated me.
I have caressed your body, and my hand trembled.
I have heard your voice, and the voices
of the women of my country were no longer
a barbarous music.
I have looked into your eyes,
and I lowered my eyes.
I have heard the sea in your cupped hands,
and this ocean had submerged me!

3. **The Tilted Face**
Remain thus, reclining on your heart.
Your eyelids are two petals of clematis
that the summer will have paled,
And I see of your lips only
a long raspberry.
Remain thus. A lock of your hair
has glided on to your forehead,
Like a tamed swallow posed
on a box of ivory,
And I know not if this rosy powderiness
is your cheek.
The clematis has closed:
Why have you looked at me?
The swallow has flown:
Why have you pushed back
your lock?
The raspberry has split itself:
Why have you smiled at me?

4. **The Sleeping Doves**
In the cedar, the doves have arranged
themselves for the night.
A long time hesitant they have twirled
above the solitary arbor.
Now they are going to sleep.
Like each night, at the top
of the highest branch,
a nightingale will sing.
Thus I cradle often your sleep
of words of love.
I believe that the same instinct
guides the doves
and the young girls
through the gardens
where the nightingales sing.

5 **The Farewell**
When, in order to gesture to me, you passed
your hand through the grill of the window,
All the life of my body stopped
Neither the flower of the magnolia
nor the snow of the mountain,
Neither marble, nor jasmine are whiter
than the fingers where your nails shone
like flames.
To my companions who were astonished
to suddenly smell a delicious fragrance,
I said: it is the arm of my beloved
that just passed through the grill,
It is the roses of her nails that have perfumed
the crossroads.
May the benediction of God be on this home
where my beloved is prisoner!
And my companions became sad,
and my horse began to whinny,
For the fragrance of the arm of my beloved
reminded them of the great plains
that are beyond the sea!

6 **Destiny**
The love of the woman is the shadow
of the palm on the sand
The love of the man is the only wind
that may be able to break this palm,
and thus fix his shadow.
Messaouda! In the night of your sepulcher,
remember the solitary garden
where I led you one day!
This was a garden between walls so high
the tops of the trees did not pass them
This was a garden set in white walls,
like an emerald hidden
in a magnolia blossom.
Messaouda! Remember the peaceful morning
where you bent yourself under my love,
like the palm under the wind:
But, at the strength of a breath, the wind
covers again with sand
the branch it had broken.
O my long palm, may the sand of the grave
Be light on your sepulcher!

MONTPENSIER

SPEAKER AND PERFORMER BIOGRAPHIES

Gerald M. Ackerman is Professor of Art Emeritus, Pomona College. His B.A. is from University of California, Berkeley, and his M.F.A. and Ph.D. are from Princeton University. He has taught at Bryn Mawr College and Stanford University as well as Pomona College, where he served as Chairman of the Art Department from 1970 to 1990. Awards include a Fulbright Professorship to the State University, Leningrad (1979) and a Smithsonian Fellowship to the National Museum of American Art (1990). Since 1996 he has taught one semester each year at the Florence Academy of Painting. Recent publications are *American Orientalists* (1994) and *Orientalistes de l'Ecole britannique* (1991). He has a special interest in contemporary Los Angeles figurative painters; and he is editing a reprint of the famous 19th century "how to draw" book *Cours de Dessin* by Jean-Leon Gérôme and Charles Barque, to appear later this year.

Kathryn Cathcart is currently director of the San Francisco Conservatory Opera Workshops and has been a family member since 1985. A long-time associate of the San Francisco Opera and Opera Center, she was formerly Director of Musical Studies from 1988 to 1997. Ms. Cathcart has served on the coaching staffs of the Cologne and San Francisco Operas and has conducted operas in Europe and North and South America as well as frequently appearing as a vocal recital accompanist and collaborator. She teaches master classes and workshops in vocal music and opera performance. She holds degrees from St. Olaf College and Northwestern University.

Zeynep Çelik has a Bachelors in Architecture from Istanbul Technical University, an M.Arch. from Rice University, and Ph.D. from U.C. Berkeley. She is currently Professor at the New Jersey Institute of Technology School of Architecture, and has taught at Harvard University, Columbia University, M.I.T. and U.C. Berkeley. Her publications include the books *Urban Forms and Colonial Confrontations: Algiers Under French Rule* (1997); *Displaying the Orient: Architecture of Islam at Nineteenth Century World Fairs* (1992); *The Remaking of Istanbul: Portrait of an Ottoman City in the Nineteenth Century* (1986; paperback edition 1993) and *Architecture and the City in the Nineteenth Century* (forthcoming). She has received grants and awards from the National Endowment for the Humanities and the Graham Foundation, among others. She is curator of the forthcoming exhibition "Walls of Algiers 1830-1962;" served on the Advisory Board for "End of the City" for Museum of Contemporary Art, Los Angeles (exhibit traveling from Tokyo to Europe to Los Angeles through 2000). She is currently editor of the *Journal of the Society of Architectural Historians.*

Alev Lytle Croutier is author of the internationally acclaimed best-seller *Harem: The World Behind the Veil* (translated into 15 languages) and *Taking the Waters* (into five). She was founding editor and, for many years, editor-in-chief of Mercury House publishing company. Croutier was born in Turkey. She studied literature at Robert College, Istanbul, and art history at Oberlin College. She has written and directed award-winning independent films in Japan, the Middle East, Europe, and the US. She was awarded a Guggenheim Fellowship (the first ever for a screenplay) for "Tell Me A Riddle." She was a commentator for The Canadian Film Board series "The Powder Room" and BBC's "Mozart in Turkey." Her work has appeared in literary and mainstream magazines as well as anthologies. Her novels *Seven Houses* and *La Poupee* are both being published in eight countries in 2000.

Walter B. Denny is Professor of Art History at the University of Massachusetts/Amherst where he has taught since 1970. His primary field is art and architecture of the Islamic world, in particular the Ottoman Turks; and Islamic carpets and textiles. His recent books include *Gardens of Paradise: Turkish Tiles 15th-17th Centuries* (Istanbul 1998), and *The Sotheby's Guide to Oriental Carpets* (New York, 1994). Professor Denny has been an Honorary Curator at the Harvard University Art Museums for three decades. He has curated many exhibitions, including the recent "Court and Conquest" (Equitable Gallery and Kent State University Art Museum, 1998–99). He has served as a trustee of The Textile Museum in Washington, serves on editorial boards and museum advisory committees; and consults for organizations dealing with the Middle East. He has lectured in the United States, Europe, and the Middle East; and spoke at the Humanities West programs *Suleyman the Magnificent* (1993) and *Splendors of the Mughal Court* (1997).

Philip Skinner has enjoyed an international career on the opera stage and in the concert hall. He recently completed his thirteenth season with the San Francisco Opera, where he has appeared in over thirty roles, including the Water Sprite in *Rusalka*, Ferrando in *Il Trovatore*, and Colline in *La Boheme*. He has had leading roles in the Operas of Portland, Houston, Dallas, and Vancouver; and has credits with numerous other opera companies throughout North America. He has had recent engagements abroad with the Opera de Nantes and Victoria State Opera (Melbourne). Equally prolific in concert, his appearances include the Verdi *Requiem* at Carnegie Hall and in Europe with the Budapest Symphony, Beethoven's *Symphony No. 9* with the San Francisco Symphony, as well as several performances at the Spoleto Festival in Italy.

Susan Lane Stokes is a local artist, happily transplanted from Chicago. She has performed with many regional companies and orchestras, including leading roles with Chicago Opera Theatre, Evanston Light Opera Works, Michigan Opera Lenawee, the Southwest Symphony and the Grant Park Symphony of Chicago. Favorite roles include Violetta in *La Traviata*, Adina in *L'Elisir D'Amore*, Mimi in *La Boheme* and Lady Shayne in Noel Coward's *Bitter Sweet*. She has an equally wide range of concert appearances. Ms. Stokes is currently finishing a touring production of *The Magic Flute* as Pamina with West Bay Opera of Palo Alto. In June 2000 sne can be heard as Musetta in *La Boheme* with the Diablo Symphony in Walnut Creek.

Caroline Williams has been under Egypt's spell since 1962 when a trip up the Nile led to graduate studies in Middle East History (Harvard University) and Islamic Art and Architecture (American University in Cairo). Her publications include the best-selling *Islamic Monuments in Cairo: A Practical Guide*, articles on how various European artists and photographers of the 19th century perceived Cairo, and most recently, on the work of 20th century Egyptian painters. She has taught at the American University in Cairo, the University of Texas at Austin, and the College of William and Mary. She has published slide sets on Pharaonic and Islamic Egypt, and Islamic India, and just out is a 100 minute video, *Cairo: 1001 Years of Islamic Art and Architecture*, for which she wrote the text.

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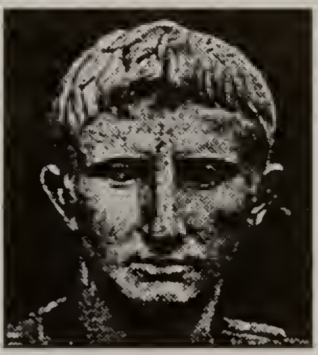
JOIN US FOR ANOTHER EXCEPTIONAL HUMANITIES WEST SEASON at Herbst Theater 2000–2001

October 20–21, 2000 THE BIRTH OF JAZZ: New Orleans 1900

New Orleans has been called the most "different" city in America. Centuries-old quirks and anomalies are not closeted memories in this French/Spanish/American gem at the mouth of the Mississippi; rather, they permeate the present in this most colorful, haphazard, pleasure-loving and exotic of American towns.

In 1900, multi-ethnic New Orleans conducted a marriage of Europe and Africa in the New World to hatch this nation's most original and influential art form — jazz. Spreading rapidly worldwide, jazz became "the sound track for the American century." How and why did this happen? What were the city's special ingredients of this remarkable conception? Humanities West will explore the forces of history and culture combining to create the New Orleans of 1900, and sustaining its tang to this day. A unique Friday evening of music and multi-media will herald a Saturday of distinguished lectures which celebrate the enduring character of this endearing town.

February 23–24, 2001 THE YEAR ONE: Rome Under Augustus



Humanities West takes a third millennial look back to the era when the West started counting: Rome under the rule of Augustus Caesar. What would one day be like in the life of a Roman in a year we now label One CE (Common Era), formerly One AD?

The painting "Cena Trimalchionis" of Petronius captures the spirit of a Roman dinner party. We know that feast and entertainment would occur by torch light and last into the night. Formal theatre, like the outrageous Roman spectacle, must occur during daylight hours. We learn what Romans read—popular books, and the works of Virgil, Horace and Ovid—; how Romans lived, through wall paintings of Pompeii and study of architecture and gardens; what an educated Roman thought—from Plutarch, the historians. *The Year One* will also look at how the Roman Empire's political might and wisdom, and remarkable feats of engineering, had sweeping influence throughout the Mediterranean two thousand years ago.

MAY 4–5, 2001 VENICE TO XANADU: MARCO POLO'S SILK ROAD

The legendary Silk Road spans thousands of years and thousands of miles. Long before Marco Polo reached China (1271–1275), this fabled route brought commerce and immigration from as far away as North Africa. Buddhism reached China on the Silk Road; by this route, Kubilai Khan conquered much of Eurasia. Amazing archeological discoveries and exquisite architecture can be found along the route in remote parts of Central Asia. Life, art, music and culture of these inner regions are a curious blend, resulting from isolation as well as startlingly incongruous influences of East and West.

This unique program will bring to life the images, literature and lore of the Silk Road, with special attention given to features that would have existed during Marco Polo's lifetime; travelers' tales from the late Middle Ages; and the gorgeous and exotic arts brought back from the East to dazzle Europe, all of which have tempted explorers and traders again and again to take on this arduous journey.

SEASON TICKETS for 2000–2001 will be available in the late Spring

If you are a Friend of Humanities West or purchased tickets in advance through City Box Office, you will receive a Season brochure in the mail.

Friends/donors of Humanities West have the opportunity to reserve Season tickets before the general public. Patrons ($250-$499) and Fellows ($500 and up) may reserve priority "Gold Circle" seats which may be renewed every season. You may become a Friend of Humanities West using the donor cards available in the lobby, or call 415/391-9700 for more information.

You may wish to be on the HW mailing list and receive a notice of Season tickets as well as future program brochures: leave your name and address on the list in the lobby, or call 415/391-9700.

YES! **I support public humanities programs and want to enjoy special advantages as a donor to Humanities West.**

- ➢ Take advantage of advance ticket order period before public sale
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- ➢ Receive Humanities West newsletter with program background information, articles, bibliography, preferential seating ticket order form
- ➢ Enjoy pre-program donor activities
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- ➢ Your contribution is now fully tax deductible

"Join" cards & envelopes are available in the theater lobby,
or call Humanities West at 415/391-9700.

A CALL FOR VOLUNTEERS

Humanities West has a staff of two, and a wonderful volunteer crew that works behind the scenes helping us to succeed. We need help with, among other things

- ➢ clerical tasks, mailings, etc.
- ➢ marketing research
- ➢ group sales
- ➢ Quickbooks
- ➢ reproducing audiocassettes of lectures
- ➢ brochure distribution, other outreach

Projects may be one-time, short-term, or long-term. See how you could become a part of this unique and lively group. **Sign up in the lobby** or call Pat Bassett at HW 415/391-9700.

Donate to Humanities West when you shop on line! If you go through the HW website to order books from **Amazon.com**, HW will receive a donation. They do not have to be books from the HW reading list. You may also designate HW as a recipient of donations when you shop at the "charity malls" **iGive.com** and **4charity.com.**

Visit our website www.humanitieswest.org

Group Ticket Purchasers Receive Discount

Discounts offered to groups of 10 or more: clubs, alumni associations, college classes, senior residences, tour groups. Season or individual program tickets; one or two days. Call Pat Bassett for details 415/391-9700.

Credit available from San Francisco State University Extended Education. Applicants must attend both the Friday and Saturday programs. For information call 415/391-9700.

Advertise in the HW Theatre Program

We invite you to advertise your business, make an announcement on behalf of an organization to which you belong, or welcome a guest speaker to the program. For more information regarding advertising in the Humanities West theatre programs, please call Humanities West at 415/391-9700.

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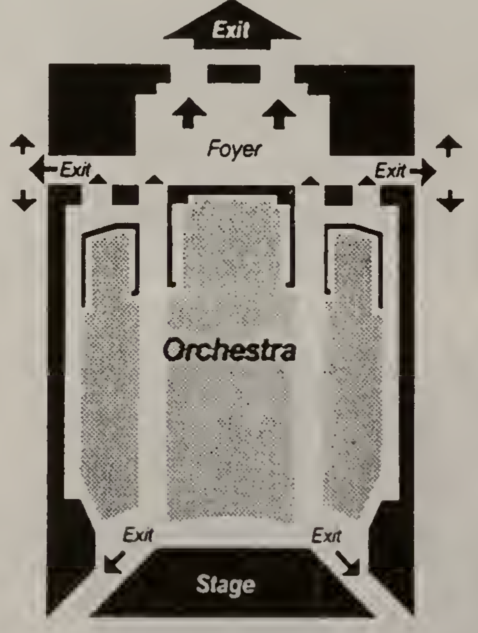
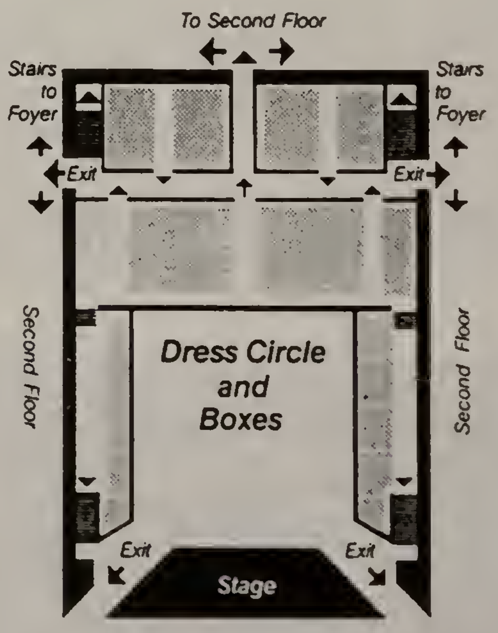
A Sennheiser Listening System is installed at Herbst Theatre. Wireless headphones and induction devices (adaptable to hearing aids) are available in the main lobby of the theatre. There is no charge, but an ID deposit is required.





PATRONS, ATTENTION PLEASE! FIRE NOTICE:

THERE ARE SUFFICIENT EXITS IN THIS BUILDING TO ACCOMMODATE THE ENTIRE AUDIENCE. THE EXIT INDICATED BY THE LIGHTED "**EXIT**" SIGN NEAREST YOUR SEAT IS THE SHORTEST ROUTE TO THE STREET. IN CASE OF FIRE PLEASE DO NOT RUN – WALK THROUGH THAT EXIT.

HUMANITIES WEST
Spring, 2000
NEWS
« exploring history to celebrate the mind and the arts »

BEHIND THE VEIL

THE ISLAMIC WORLD IN WESTERN ART AND LITERATURE

APRIL 28 AND 29, 2000
HERBST THEATRE, SAN FRANCISCO

Asia, Asia, Asia
Ancient wonderland of nursery tales,
Where imagination sleeps like an empress
In her forest filled with mystery.
Asia.
I would like to depart on the schooner
That is rocking this evening in the harbor,
Mysterious and solitary
And that finally unfurls its violet sails
Like a huge night bird in the golden sky.

(from lyrics to Ravel's "Shéhérazade" by Tristan Klingsor, translated from the French)

LIFTING THE PAINTED VEIL:

by Alev Lytle Croutier

"So may fine women naked," Lady Mary Wortley Montagu, one of the first great women travelers, observed on her trip to a Turkish bath house in 1717, ". . . some in conversation, some working, others drinking coffee or sherbet, and many negligently lying on their cushions, while their slaves (generally pretty girls of seventeen or eighteen) were employed braiding their hair in several pretty fancies. In short, it is the women's coffeehouse, where all the news of the town is told, scandal invented, etc. . . ." Such accounts, imparted from the belly of "the Orient" (anywhere east of Europe), stimulated images of lush, unbridled exoticism in the minds of nineteenth-century readers. They were also a tonic to painters disenchanted with Western mythology but convinced that their everyday European life was too vulgar to portray. Thus a handful of Europe's most talented artists turned their attention to the East. *Le Bain Turc* (above), one of Jean-Auguste Dominique Ingres' most famous images, came to define the European interpretation of this otherworldly place. Ingres, like many of the early nineteenth-century Orientalists, never went farther east than Italy; his paintings captured a world fashioned as much from his imagination as it was from the realities reported by travelers.

When as a student I discovered the art of the Orientalists, I immediately recognized this strange weave of fantasy and reality. The old house in Izmir, Turkey, where I was born had been the harem of a pasha, a quaint five-story structure facing the sea. (My grandmother, in fact, had been brought up in a harem herself.) I grew up playing dress-up with embroidered clothes that women from another era had left behind and listening to stories that could have come from *The Thousand and One Nights*.

Our house had a *hamam* or communal bathhouse, which was open to our women friends and relatives from the town. The bathing that took place here was replete with elaborate ritual and extravagant costume. I have clear memories of being swaddled in a brightly colored peshtemal, a linen waistcloth, or a burnous, a robe of the finest Turkish towel, and afterward, vised between the knees of women relatives, being scrubbed raw with coarse pumice. I remember strolling down the arched alleys of the Grand Bazaar with my grandmother to get my first set of wooden pattens (stilted clogs), followed by a trip to the coppersmith to choose the small copper bowl that was an essential accoutrement for pouring water. Though my family moved to a

Continued on Page 3.

Friends News About Town

Mrs. James Fletcher Geniesse, author of *Passionate Nomad*, the recently published biography of famed British Orientalist Freya Stark, will be attending "Behind the Veil." Mrs. Geniesse will be talking about Freya Stark and her book at A Clean Well Lighted Place for Books on Van Ness Avenue. She is a delightful speaker and we urge Humanities West patrons to attend her talk as a precursor to our program. Call for information: 415-931-9248.

Welcome New Humanities West Board Members Judith Workman and F. Stuart Kuhn

A warm welcome to Judith Workman, who joined the Humanities West Board of Directors in September 1999, and to F. Stuart Kuhn, January, 2000. Judith and her husband Joe are longtime Berkeley residents and are known to many in the HW family as active Fellows of Humanities West. Stuart Kuhn has been in the commercial real estate business in San Francisco for many years and now works as a consultant. He brings a broad range of interests "from particle physics to history" to the Board. Welcome Judy and Stuart!

Message From the Chairman

Dear Friends of Humanities West,

Felicitations to us all as Humanities West moves toward the close of another terrific season in which we will have basked in the glow of three fabulous females: Elizabeth I, Edith Piaf, and Shéhérazade. We'll give the men equal time next season.

This year has been special for me because of our Accolade Award, given for the first time in February to a promising young Bay Area individual pursuing a career in arts or humanities. Kito Gamble, our first Accolade recipient, was given her award at *Postcards from Paris*. Kito has been performing in the Bay Area since she was a teenager and is currently attending the California Institute for the Arts in Valencia. I am very grateful to the Oakland organization Black Women Stirring the Waters, for their underwriting of Kito's cash award to be used as a college scholarship.

I would greatly appreciate feedback from our HW Friends regarding Accolade. If our Humanities West family approves, we would like to continue finding underwriters to assist young scholars, artists and performers whose interests and accomplishments correspond to our Humanities West mission, ". . . to celebrate the mind and the arts." Accolade recipients are selected by the Board of Directors of Humanities West. Any Friend or HW donor may nominate candidates to the Board for their consideration.

In closing, we are anticipating another highly successful season beginning next October with New Orleans Jazz, progressing the Year One in the Roman Empire, and finishing with an exploration of the Silk Road. Our season subscription mailer will be released in June. Remember, purchasing a subscription will save time, money, aggravation, and will guarantee you a great seat for all programs.

Sincerely,

Janice H Dost

Janice H. Dost
Chairman, Board of Directors

FREE PRE-PROGRAMS for Behind the Veil

Thursday, March 30 5:15 PM to 6:45 PM
WOMEN'S ISSUES IN ISLAM TODAY
World Affairs Council, 312 Sutter Street, 2nd Floor.

The distorted images of Islamic women presented by 19th century Orientalists reveal the prevailing attitudes of that century. Women in contemporary Islam continue to face numerous difficulties in achieving equality and full human rights. **SOHEIR STOLBA**, Egyptian-born anthropologist, has worked to improve the lot of women in Egypt, Yemen and Morocco. Her research has attracted worldwide attention. In this special lecture, Dr. Stolba will review her field work and research in such areas in family planning, gender, and women's empowerment.

FREE to Friends of Humanities West ($5 for the general public). Reservations required 415/293-4600. Registration 5:15 PM, program 5:45 PM.

Thursday, April 13 6:15 PM to 7:45 PM
THE MYSTERIOUS EAST IN LITERATURE
A panel discussion
Golden Gate University, Auditorium C, 2nd Floor
536 Mission Street (at Second street in the Financial District)
Humanities West and Golden Gate University present:

MUHAMMAD SIDDIQ (Arabic and Comparative Literature at UC Berkeley) "Islam and Imaginative Literature";

KARLA MALLETTE (Dept. of Comparative Literature, Stanford University) "The Many Faces of Shéhérazade";

KAHLIL BAHROUM (Stanford University) "The Arab World Through Travel Literature"

NABIL RAGEH, Assoc. Prof., School of Business, Golden Gate University, Moderator.

The audience will have the opportunity to engage the panelists in a formal question-and-answer period. Reception follows. **FREE**. Reservations are recommended; seating is unreserved. Call Humanities West 415/391-9700.

Message from the Executive Director

Behind the Veil: The Islamic World in Western Art and Literature will conclude a rich, diverse and successful season at Humanities West. It has been wonderful to have high attendance and to see so many Friends of Humanities West at programs and at special events, luncheons and dinners.

At *Behind the Veil* you will once again have the opportunity to fill out an extensive audience survey form. Last Spring you helped choose future program topics. You've urged us to increase media publicity, and this publicity has in turn improved Friday night attendance and last-minute ticket purchases, introducing many new people to Humanities West. Your feedback has been helpful with technical criticisms and suggestions on how to better serve the Friends of Humanities West.

A major development in recent years, as many of you know, has been our successful Season subscription program. For 2000-2001, Friends of HW will once again have the opportunity to purchase Season tickets before public sale, with highest priority given to Fellows and Patrons.

If you are purchasing individual tickets to "Behind the Veil" or to future programs, please remember to place your orders early. Many orchestra seats have been reserved by Season subscribers; and our programs are enjoying increasing popularity overall. The Friends' priority ordering period for *Behind the Veil* ends March 22.

Many thanks once again for all your support, and I look forward to seeing you April 28 and 29 at Herbst Theatre.

Nancy Buffum
Executive Director

LIFTING THE PAINTED VEIL, *continued from page 1.*

modern apartment that boasted a shower and privacy, I returned to the world of hamams in the late 1950s, when I attended a boarding school in Istanbul. Every Saturday morning, trailing burnouses and clacking pattens, we slithered into a hamam with brilliant tile walls and marble sinks. Then a twelve-year-old, I was entering the most exclusive society of young voluptuaries, in which the older girls flaunted their bodies before us as a form of territorial gesture. Bathing was an art—of silent abandon and sensuality.

For centuries the harem women, deprived of many freedoms, made communal bathing into an all consuming preoccupation and a luxurious pastime. Each woman brought an assortment of perfumes, essences, spices, and creamy concoctions that she shared with others. A woman would make a hole in the ground, fill it with aromatic herbs and, arranging her clothes around her as a sort of tent for capturing the fumes, would crouch over it. In the bath women wore pattens, often decorated with inlaid mother-of-pearl and precious stones, to keep their feet above the flowing water, to protect their skins, and to prevent infiltration of jealous *efreets* (evil beings) imagined to be hiding in dark corners.

Though no men except male relatives were privy to this cloistered world, a number of European artists did venture into the Orient to temper fantasy with fact. There were rumours that some went so far as to dress as women to penetrate beyond the veil. Others, like Eugene Delacroix, visited harems through the intervention of harem masters. When Renoir (who was also fond of painting Oriental scenes) saw Delacroix's *Women of Algiers*, he said he could smell incense. In 1854 Jean-León Gerôme went to Turkey and later to Egypt, Palestine and Syria. The Turkish baths gave him a lifetime of inspiration. "Stark naked perched upon a stool, my box of paints across my knees, my palette in one hand," wrote Gerôme of his first experience in the hamams, "I felt slightly grotesque." (Gerôme never secured access to a women's bath but used the adjoining men's baths for architectural reference.) Returning to France with a collection of sketches, photos and costumes, he recreated, using European women as models, the forbidden world he had seen.

LeComte du Nouy, one of Gerôme's pupils, traveled throughout Asia Minor, becoming a popular raconteur of Oriental life. But paintings like *White Slave* are more coy than documentary: the curled eyelashes and demure expression are images that cater to an undiscriminating European audience. In a crass sense, hamams appealed to the Orientalists and their patrons because they embodied all that was forbidden in the more rigid European society, and they also presented an opportunity to paint titillating nudes. "The nude in itself is not indecent," declared Gerôme. "But the manner in which it is rendered may be so, through the evil intention which has guided its execution."

John Frederick Lewis, a talented dandy from London, lived in Cairo from 1841–1851. Adopting a turban and scimitar, he made

Continued on Page 6.

PROGRAM SCHEDULE: BEHIND THE VEIL

FRIDAY, APRIL 28, 2000, 8:00 PM – 10:15 PM

8:00 PM *Lecture* **IMAGINING THE EAST: THE WORLD BEHIND THE VEIL**

19th century Europeans imagined the Islamic East as an erotic paradise where, in the seclusion of the harem, men could free themselves from the sexual repressions of their culture. **ALEV LYTLE CROUTIER** examines famous art and literary portraits full of vivid wishful fantasies of dancing girls and odalisques, where the dangerous attractions of the Orient could be viewed at a safe distance.

9:00 PM *Performance* **SHÉHÉRAZADE**

Western music is rich with lyrics and melodies based on Islamic sources. Ravel's "Shéhérazade" sung by **SUSAN LANE STOKES** opens the program, followed by the exotic "Six Poems Arabes" sung by bass/baritone **PHILIP SKINNER**. The two vocalists join in arias and duets from Mozart's "Abduction from the Seraglio" and operas by Rossini. Accompanist: **KATHRYN CATHCART**

SATURDAY, APRIL 29, 2000, 10:00 AM – 4:00 PM

10:00 AM *Lecture* **THE ISLAMIC WORLD AND THE ART OF EUROPE**
WALTER B. DENNY (University of Massachusetts, Amherst)

European craftsmen were copying the techniques of Islamic artisans as early as the 11th century. Renaissance painters Bellini, Titian and Tintoretto used Islamic imagery in biblical scenes. Oriental costumes and backdrops appear in masterpieces of the great Baroque artists Rembrandt and Reubens. Later interpretations were more playful and sensual, as in French "Turquerie."

11:10 AM *Lecture* **19TH CENTURY CAIRO: THE ARTISTIC VISION**

19th century European painters flocked to Egypt to record magnificent architecture and exotic people of a newly accessible country and culture. Islamic historian **CAROLINE WILLIAMS** considers the work of four Orientalist artists: realist David Roberts; more fanciful John Frederick Lewis, and Jean-León Gerôme and his pupil Ludwig Deutsch, who created lush fantasies of Egypt for the eager public.

Noon – 1:30 PM **Break for Lunch**

1:30 PM *Performance* **TURKESTAN MEETS TIN PAN ALLEY**

SUSAN LANE STOKES, soprano, **PHILIP SKINNER**, bass/baritone,
KATHRYN CATHCART, accompanist.

After World War I, American songsmiths created a new dance fad, the "Oriental Foxtrot" using images of harem beauties and lusty sheiks, and used Near Eastern imagery to provide a musical accompaniment to the uninhibited spirit of the "flapper" era.

2:00 PM *Lecture* **AMERICAN PAINTERS AND THE MYSTERIOUS EAST**

The works of American painters Sargent, Remington, Church and Ryder convey the excitement of traveling to distant Ottoman territories in search of adventure and artistic inspiration. Leading specialist on American Orientalists **GERALD M. ACKERMAN** (Professor of Art Emeritus, Pomona College) shows how the artists' works reveal differences in their individual attitudes and reactions to the "Orient."

3:00 PM *Lecture* **ORIENTALISM IN WESTERN ARCHITECTURE**

Islamic structures influenced masters Frank Lloyd Wright, Louis Sullivan and le Corbusier, and inspired Orientalist phantasmagoria in a variety of public buildings. Architectural Historian **ZEYNEP ÇELIK** (New Jersey Institute of Technology) also analyzes Jean Nouvel's dramatic Paris monument, the "Institut du Monde Arabe" to demonstrate how distorted images of the Islamic world persist in modern architecture.

Suggested reading for BEHIND THE VEIL

Most books on this list are available or can be ordered from **A Clean Well Lighted Place for Books in Opera Plaza**. In the East Bay, ask for the Humanities West book display at **Cody's Books**. Other books should be easily found at a university or public library. The Names of authors who are speakers at *Behind the Veil* are indicated in bold type.

Ackerman, Gerald M.	*American Orientalists* (Paris 1994) *The Life and Work of Jean-León Gerôme*
Blanch, Leslie	*Pierre Loti* (New York, 1983)
Burton, Richard F.	*Arabian Nights; The Marvels and the Wonders of the 1001 Nights*
Çelik, Zeynep	*Displaying the Orient, Architecture of Islam in Nineteenth Century Worlds Fairs* (Berkeley 1992) *The Remaking of Istanbul*, (Berkeley 1993) "Cultural Intersections: Revisioning Architecture and the City in the 20th Century" in Russell Ferguson, ed., *At the End of the Century: One Hundred Years of Architecture*, (Los Angeles and New York, 1998) *Urban Forms and Colonial Confrontations: Algiers Under French Rule* (Berkeley, 1997)
Coles, Paul	*The Ottoman Impact on Europe* (London, 1968)
Crinson, Michael	*Empire Building: Orientalism and Victorian Architecture* (London and New York 1996)
Croutier, Alev Lytle	*Harem: The World Behind the Veil* (Abbeville Press) *The Palace of Tears* (available in Fall, 2000)
de Nerval, Gerard	*Journey to the Orient* (New York, 1972)
Frith, Francis	*Photographs of Egypt and the Holy Land* with introduction by **CAROLINE WILLIAMS** (Columbia University Press)
Geniesse, Jane Fletcher	*Passionate Nomad* (Random House)
Hentsch, Thierry	*Imagining the Middle East* (Montreal and New York, 1992)
Kabbani, Rana	*Europe's Myths of the Orient* (Bloomington, 1986)
MacKenzie, John M.	*Orientalism: History, Theory and the Arts* (Manchester and New York 1995)
Mernissi, Fatima	*Dreams of Trespass: Tales of a Harem Girlhood* (paperback: Perseus Books) *The Veil and the Male Elite* (Addison Welsey Publishing Co. Inc.)
Nightingale, Florence	*Letters From Egypt* (1849–1850), (New York 1987)
Said, Edward W.	*Orientalism* (New York 1978, also Vintage Books)
Said, Kurban	*Ali and Nino* (The Overlook Press)
Steegmuller, Frances	*Flaubert in Egypt: Sensibility on Tour* (New York, 1972)
Sweetman, John	*The Oriental Obsession: Islamic Inspiration in British and American Art and Architecture, 1500–1920* (Cambridge, 1987)
Ternar, Yesim	*The Book and the Veil: Escape from an Istanbul Harem* (Vehicule Press)
Williams, Caroline	*Islamic Monuments in Cairo: A Practical Guide* (Columbia University Press)

VIDEO: 1001 *Years of Islamic Art and Architecture*, written by **CAROLINE WILLIAMS** and produced by Gray Henry. 110 minutes, in four parts. To order please contact Fons Vitae, 49 Mockingbird Valley Drive, Louisville, KY 40207 (tel/fax) 502/897-3641 or check http://www.fonsvitae.com.

(detail) J.F. Lewis: *An Intercepted Correspondence*. Private owner.

JOIN US FOR ANOTHER EXCEPTIONAL HUMANITIES WEST SEASON 2000-2001

Season Tickets will be available to Friends of Humanities West in the late Spring

October 20–21, 2000 NEW ORLEANS 1900 and the Birth of Jazz

New Orleans has been called the most "different" city in America. Historical quirks and hundred-year-old anomalies are not closeted memories in New Orleans; they appear in the brilliant tiles of the colorful, sometimes haphazard mosaic of modern life in this most exotic of American cities.

In 1900, multi-faceted, multi-ethnic New Orleans hatched the nation's most original and influential art form—Jazz. Jazz spread rapidly, its influence soon reaching worldwide. Jazz became "the sound track for the American century." Jazz was a marriage of Africa and Europe in the New World. Why did this happen? What were the special ingredients, the DNA, of this remarkable conception? Humanities West will explore the forces of history and culture that combined to create and sustain New Orleans of 1900, and carry on that spicy tang in the city to this day. Musical tributes along with lectures will reveal and celebrate the enduring character of this endearing town.

February, 2001 THE YEAR ONE: The Roman Empire Under Augustus

Humanities West takes a second millennial look back to the era when the West started counting: Rome under the rule of Augustus Caesar. What would a day be like for a Roman in a year we now label One C.E. (Common Era), formerly One A.D.?

The painting "Cena Trimalchionis" of Petronius captures the spirit of a Roman dinner party. Our knowledge of first century music is largely speculative: we know that feast and entertainment would occur by torch light and last into the night. Formal theatre, like the outrageous Roman spectacle, must occur during daylight hours. We learn what Romans read—popular books, and the works of Virgil, Horace and Ovid—; how Romans lived, through wall paintings of Pompeii and study of architecture; what an educated Roman thought—fom Plutarch, the historians. Framed in commentary on the scope of the Roman Empire during the first Century C.E., *The Year One* will bring to life the political, social and cultural milieu of the Mediterranean two thousand years ago, including a peek into the corner of the Roman Empire where Christianity began.

MAY, 2001 MARCO POLO'S SILK ROAD: From Venice to Xanadu

The legendary Silk Road spans thousands of years and thousands of miles. Long before Marco Polo reached China (1271–1275), this fabled route brought commerce and immigration from as far away as North Africa. Buddhism reached China on the Silk Road; by this route, Ghengis Khan conquered much of Eurasia. Archeology points to ancient civilizations, and beautiful architecture remains along the route in remote parts of Central Asia. The arts and crafts, architecture, literature, and music of these inner regions are a curious blend, resulting from isolation as well as incongruous influences of East and West. This unique program will bring to life the images, literature and lore of the Silk Road. Special attention will be given to features that would have existed during Marco Polo's lifetime, against a backdrop of the history of the Silk Road from ancient times to the present.

LIFTING THE PAINTED VEIL,

continued from page 3.

real the Orientalists' ultimate dream of changing costume, address, and identity. (Thackeray, who visited him in 1845, described him as "going about with a great beard and dressed up like an odious Turk.") At first it was merely a game, but gradually it consumed him, and he portrayed life behind the shutters with unusual authenticity. In his *An Intercepted Correspondence*, for example, we see a woman caught with a bouquet of flowers, which creates a commotion as flowers were the love letters of the illiterate. This bouquet contains a message from a distraught lover: the pansy is a request to think of the giver, the anemone signifies that he feels forsaken, the hibiscus pays homage to the woman's beauty, and the roses are symbols of love.

But, authentic or no, it was Ingres who had created the paradigm for the style by giving his odalisques the classical lines of antique sculptures while placing them in settings scrupulously detailed with Islamic patterns. This merging of classical and Oriental prompted the poet Theophile Gautier to call Ingres " a Chinese...lost in the streets of Athens." But the erotic appeal of his paintings is enduring. As Lawrence Gowing put it, "the great curvaceous fugue of *Le Bain Turc* orchestrates temptation at the edge of decency."

And even those painters whose reputations were based on scrupulous documentary, like Gerôme, could not help romanticizing this powerfully charged subject. In *The Bath*, he juxtaposes a white mistress against a black servant, integrating the classic with the exotic, which prompted contemporary critics to object to what seems merely a device. True, Gerôme plays with opposing forces and figures, black against white skin, energy against languor. But as a result, Gerôme achieved a more successful balance of the feminine principle in this painting than in any of his other bath scenes. With only two figures, he manifests strength as well as delicacy. The women are sculptural, perfect, otherworldly, and we have become voyeurs to an idealized reality.

I became aware of the seductive powers of Gerôme's vision when I returned to Istanbul recently and stopped to visit my old boarding school. Filled with a sense of irreverence, I opened the door to the hamam, a world that was no longer mine. The pillared chambers, the hollow dome, and the tile walls were the same. But the marble sinks and the veil of vapor were gone. Young girls in navy uniforms, hunched over slender tables, were reading books in what had become a library. the world behind the veil the Orientalists painted had become, in reality, what it always was on their canvases—only a beautiful dream.

(Alev Lytle Croutier is the Friday night speaker at Behind the Veil. This article originally appeared in "Art and Antiques" *magazine.)*

Meet our fascinating lecturers at the Speakers' Dinner at Stars

Sponsors, Patrons and Fellows of Humanities West are invited to join our speakers for dinner on Friday evening, April 28, at **Stars**. HW reserves a private room at this excellent restaurant, located at 555 Golden Gate Avenue, within easy walking distance of the theatre. We will convene at the restaurant at 5:30 p.m.

Meet our Speakers at Indigo during the Friends' Luncheon

Indigo serves delicious food in a sophisticated setting. *Friends of Humanities West* are cordially invited to join us on Saturday, April 29th, between the morning and afternoon sessions of the program. Indigo is at 687 McAllister Street, near Gough, a short block-and-a-half behind Herbst Theatre. Guests will have a chance to share a table and break bread with speakers and fellow Humanities West supporters. This is a popular event—please sign up early as space is limited!

GROUP SALES: *Remember* — Humanities West offers a discounted ticket price to Groups of 10 or more! Perhaps you'd be interested in getting together a group or maybe you'd like to let an organization you're involved with—e.g., a book club or an alum association—know about this option. Please give Pat Bassett a call at 415/391-9700.

Speakers' Dinner and Friends Luncheon Reservations Form for "Behind the Veil" Program

☐ **Yes,** I am a **Sponsor, Patron** or **Fellow** of Humanities West and would like to attend the Speakers' Dinner.
Please reserve ______ place(s) in my name for dinner Friday night, April 28th, at **STARS**, 555 Golden Gate, at **5:30 p.m.** Enclosed is my check, payable to Humanities West, for **$55** per person.

☐ **Yes,** I am a **Friend** of Humanities West and would like to attend the Friends Luncheon.
Please reserve ______ place(s) in my name for luncheon at **INDIGO,** 687 McAllister Street, on Saturday, April 29th. Enclosed is a check, payable to Humanities West, for **$39** per person.

A letter of confirmation will be sent approximately two weeks prior to the event.

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Please return this form to Humanities West, 211 Sutter Street, Suite 601, San Francisco, CA 94108. Check payable to Humanities West. Phone: 415/391-9700 fax: 391-9708.

PRIORITY TICKET ORDER FORM: Behind the Veil
April 28 and 29, 2000

Please order your tickets as soon as possible. Donors will receive priority until March 22nd. **Please include a self-addressed, stamped envelope** and **mail to City Box Office** with your order. Tickets will be mailed approximately 4 weeks prior to the program.

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